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AMERICAN ART NEWS.

VOL. VIII, No. 14.

NEW YORK, JANUARY 15, 1910.

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EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 566 Fifth Avenue—Paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
R. Ederheimer, 4 West 40th Street—Special exhibition illustrating the development of engraving.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine tapestries, Chinese porcelains, objects of art and Period furniture.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Works of art.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 372 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

SALES.

American Art Galleries, 6 East 23 St.—The valuable art treasures of the late Cyrus J. Lawrence, which include beautiful old Chinese porcelains, Greek, Persian and Hispano-Moresque Pottery, a remarkable collection of bronzes by Barye and other rare objects, Jan. 21, 22 at 2.30 o'clock.

Anderson Art Galleries, 12 East 46th St.—A fine collection of paintings belonging to Dr. George Reuling of Baltimore, Jan. 21, at 8:30 o'clock.



MISS ANNIE DOUGLASS GRAHAM.

By Hubert Vos.

At the Edward Brandus Galleries.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Magnificent hangings, tapestries, rare Chinese porcelains, objets d'art and fine Period furniture, Jan. 20, 21, 22, at 2:30 o'clock.

Mendelssohn Hall, 113 West 40 St.—The valuable collection of paintings belonging to the late Cyrus J. Lawrence, which includes works by the great impressionists and contemporaneous painters, Jan. 21, at 8.30 o'clock.

CARUSO A COLLECTOR.

Signor Enrico Caruso, who has acquired international fame as the greatest tenor of the age, is now figuring in a new rôle, namely, that of an art collector. He has recently taken up with enthusiasm, the collecting of early Greek and Roman coins, and is pursuing his hobby with intelligence and assiduity. During the comparatively brief period in which Signor Caruso has devoted himself to the acquisition of a collection of old coins, he has succeeded in getting together a really notable assortment of these memorials of a past age.

A FORGED PICTURE INCIDENT.

The cablegram from Paris published last week by the New York Sun, which gave the news of the hailing to court of one Chausson, charged with fraud in connection with an exhibition and sale of pictures in New York in 1907, did not give sufficient details to make the matter clear. The Paris newspapers received here this week give the details of the matter. It now transpires that Chausson, a Paris frame maker, imposed upon the Baron Dupont de la Tuilerie and M. Werner, called Chatenay, a number of paintings, notably a pastel by Renouard, appraised at \$400, and a Boudin at \$160, which the last named brought to New York, together with other canvases purporting to represent Ziem, Henner, Diaz, Jongkind, Courbet, and other masters, and, as will be remembered, failed to sell here, or in some instances, sold, with disastrous results. The Baron and M. Werner have told their stories in the Paris courts, and have testified that having returned with their unsold pictures to France and having complained to Chausson of their being forgeries, he obtained access to the pictures and succeeded in removing the false signatures that he had previously placed upon them. The defense of Chausson is that he was not an expert, obtained the pictures at a very low price or as gifts from the painters, whose works he framed, and that it was manifestly impossible for him to have sold pictures, a Ziem, for example, whose works sometimes bring \$3,600, for any \$30, if it had been an original. Furthermore, he claimed that he had delivered an authentic example of Renouard to the Baron and M. Chatenay and they showed him on their return a Renouard which may not be the same canvas, as they could have easily replaced a true work by a false one. The case was to be concluded Jan. 11.

COX PICTURE SLASHED.

An act of vandalism that has stirred the members of the Art Students' League to great anger was revealed when "The Girl with the Red Hair," a painting by Kenyon Cox, was found behind a radiator in the room of the woman's life class, slashed to pieces.

The painting was twenty years old. It was presented by Mr. Cox to the League two years ago. The canvas represented a nude figure, in an attitude of repose, seated on the floor of a studio. A mass of auburn hair fell loosely over the face, and the white sheet in the background, against which the model posed, gave much color to the setting.

BOSTON.

Exhibitions:

Copley Gallery—Paintings by Chas. H. Woodbury.
City Club—Paintings by Margaret F. Richardson.
Doll & Richards—Works of Alice W. Ball.
St. Botolph Club—Loan Exhibit of works by F. W. Benson.
Vose Galleries—Works of C. F. Pierce and F. H. Tompkins.

Every gallery in Boston has an exhibition on at present. At the St. Botolph Club a loan exhibit of the works of Frank W. Benson, painted during the past five years, is being held; the Copley Gallery is showing a number of marines and landscapes by Charles H. Woodbury; Doll & Richards are displaying twenty or thirty canvases—landscapes of North Holland; scenes of Canadian life, and several figure paintings, the work of Alice Worthington Ball, of Baltimore, who had a similar exhibition in New York last month. She is a former pupil of the school of the Boston Museum, and later of Colin and Courtois, of Paris, and of George Hitchcock. This is Miss Ball's initial exhibition in this city and is awakening much interest.

At the City Club the paintings of Margaret F. Richardson are on view. These comprise portraits, a few landscapes, and several silver-point drawings of fine and delicate quality. The Messrs. Vose have hung the cattle paintings and studies of C. F. Pierce, one of Boston's best known animal painters, in conjunction with the landscape and portrait work of Frank H. Tompkins. Altogether, the season seems to have opened with a rush, and exhibitions are scheduled for weeks ahead, among which will be those of Edward D. Boit, who exhibited last year at the Art Club in conjunction with John S. Sargent, and who will open his display this year in the Doll & Richards Gallery on Jan. 21, and that of Louis Kronberg, at the Copley Gallery, to open Jan. 23.

The Boston men, whose works have been chosen for exhibition in the 105th annual exhibition of oils and sculpture at the Pennsylvania Academy, to open Jan. 24, are: E. A. Tarbell, Joseph De Camp, Philip L. Hale, Philip Little, William M. Paxton, Dwight Blaney, H. D. Murphy, Charles H. Woodbury, W. W. Churchill, Charles Hopkinson, Samuel B. Baker, F. A. Bosley, W. B. Burpee, Joseph B. Davol, Arthur C. Goodwin, Wilbur Dean Hamilton, W. J. Kaula, George H. Leonard, George L. Noyes, Albert Felix Schmitt, and Leslie P. Thompson. The women painters are: Elizabeth Paxton, Rosamond Coolidge, Margaret Fuller, Mary B. Hazelton, Marie Dunforth Page, Margaret Richardson, Rosamond Smith, M. B. Titcomb, and Elizabeth Taylor Watson.

The Abbott Graves exhibition of flowers and flower gardens in the Walter Kimball Gallery has been very successful. The quality of the work attracted even a wearied observer by its freshness and restful color charm.

The lecture talks by Melbourne F. Greene in the Public Library and the Fine Arts Museum are proving most attractive, being practically all-day talks, with illustrations taken from the fine collection of photographs at hand.

The monotonous and color etchings of Lester G. Hornby, on exhibition at Doll & Richards, form a collection as remarkable in its way as the etchings of Meryon or Whistler. The artist has taken the old cafés and market places of Paris, the quaint scenes of Marblehead and the interesting quarters of Tunis and Algeria for his subjects, doing them full justice in the reproduction of their characteristic qualities, aided by a rare charm of perception.

INDIANAPOLIS.

Exhibitions:

John Herron Institute—Saint Gaudens Memorial Exhibition.
John Herron Institute—Annual Mid-Winter Exhibition.

The Saint-Gaudens Memorial Exhibition of sculpture was opened at the John Herron Art Institute on Christmas night. It will continue until March. The entire lower floor of the Museum building has been utilized for a scheme of installation, which has resulted in the most beautiful artistic spectacle yet seen in Indiana. Glenn Brown of Washington, the secretary of the National Institute of Architects, had charge of the installation. The handsome building of the Institute, which was opened three years ago, November 20th, 1906, with its galleries surrounding a central court, makes an appropriate and symmetrical background for the 160 bronzes, marbles and casts of the Saint-Gaudens collection. The attendance has been large, the interest in it reaching every part of Indiana. Special excursions are being organized in the state, and it is expected that at least one hundred thousand people will see the exhibition before it closes. Indianapolis is the only city outside the four great centers of population, New York, Washington, Pittsburg, and Chicago, which has yet had the enterprise to undertake this exhibition. The Herron Institute was closed since the first of December preparing for it.

The annual Mid-Winter Exhibition of paintings was also opened at Christmas. This is the fifth annual exhibition held at the Institute since its dedication, and the 25th held under the auspices of the Art Association of Indianapolis. This year's display comprises works by J. W. Alexander, Myron Barlow, Louis Betts, Max Bohm, C. C. Cooper, Charles Melville Dewey, C. W. Eaton, Henry S. Hubbell, J. C. Johansen, Sergeant Kendall, R. L. Maccameron, Osip Linde, E. C. Tarbell, J. Alden Weir, Charles H. Woodbury, Harry Van der Weyden, and a number of other American artists. There is also a group of three works by the Spanish artist Sorolla, lent by the Albright Gallery of Buffalo.

A number of the paintings exhibited will be seen later at the annual exhibitions of the Pennsylvania Academy, the National Academy of Design, and the American Society of Miniature Painters. Among the miniatures shown is the "Nymph" by Laura Combs Hills. Purchases will be made by the Institute from among the paintings in this exhibition for the permanent collection, which since the opening of the Institute, three years ago, has been increased by seventeen pictures. From the annual exhibition of last year the Art Committee bought W. E. Schofield's, "Old Mills on the Somme" and "Cleaning Fish," by H. L. Hilderbrandt, and at previous exhibitions J. Frank Currier's "Whistling Boy," "Cliff Rock, Appledore," by Childe Hassam, "Helene & Bos," by Carl Newman, John H. Twachtman's "A Summer Day," "The Portrait of Madam Fischer," by Eugene Paul Ullman, E. W. Redfield's "The Crest," and a number of others. Among recent paintings given by friends of the Institute are Leon Dabo's "Rondout, New York," "A Japanese Fishing Village," by Bolton Coit Brown, and "Les Bacidaes," a large figure piece, by the late Sara Ball Dodson.

The collection includes a few works by foreigners but in the main the Herron Institute aims to develop a representative collection of American pictures.

WASHINGTON.

Exhibitions:

Corcoran Gallery—Paintings, Edward W. Redfield.
V. G. Fischer Galleries—Miniatures by Alyn Williams.
Veerhoof Gallery—Water-colors by Alexander Robinson.

An exhibition of paintings by Edward W. Redfield is now on in the hemicycle hall of the Corcoran Gallery.

Thirty-seven canvases compose the present exhibition, sixteen of which are snow scenes.

A group of twenty-one miniatures by Alyn Williams of London are now on exhibition at the V. G. Fischer Galleries. Mr. Williams is the president of the Royal Society of Miniature Painters.

Mr. Williams visited America in 1907 and not only held exhibitions in a number of our cities, but executed several commissions, among which were the miniatures of Mr. and Mrs. Fritz Achelis and of Mrs. George Gould, included in the group now on view at the Fischer Galleries.

He will remain in Washington for about a fortnight and then he goes to New York.

An exhibition of water-colors by Alexander Robinson, of New York, is on at the Veerhoof Galleries. The artist handles the medium with facility.

Hugo Reisinger was in Washington last week arousing interest in the exhibition of American paintings to be held in Germany this coming summer and soliciting loans from both the Corcoran Gallery and the National Gallery of Art.

CHICAGO.

Exhibitions:

Art Institute—Paintings by Alfred East.
Art Institute—Annual display by artists of Chicago and vicinity.
Reinhardt's—Portraits by John Da Costa.
Thurber's—Paintings by Marion C. Wachtel and Clara Kretzinger.
O'Brien's—Paintings by Childe Hassam.

The artists of Chicago and vicinity are holding their annual exhibition in the Art Institute. The display this year contains 321 paintings and sculptures. There is an evident note of joyousness, new life and progress among the painters and sculptors. The average was never higher.

The Municipal Art Gallery purchase made by the jury selected "The Riva," by Oliver Dennett Grover. It is a painting of the familiar Venetian architecture under the half-light of the moonrise at sunset. It also received the "Young Fortnightly Prize."

The Mrs. Julius Rosenwald prize of \$100 was awarded by popular vote of the committee to "The Child in the House—the Golden Age," by Walter M. Clute, the last in a series of paintings of child-life. Bertha Menzler Dressler was awarded the W. F. Grower prize of \$100. The decorative pictures and landscapes by Edwin P. Kellogg received honorable mention.

The prizes in sculpture were won by Josef M. Korbel, who took the Mrs. J. C. Shaffer \$100 prize for portrait busts, and Ben Cable taking the Lyman B. Walton prize for an ideal composition. Gilbert Riswold had honorable mention.

President John F. Stacey exhibits seven canvases of New England. Chas. Francis Browne's group of seven, of which "Chateau Gaillard," the paintings done in France, are rich fabrics of color. Edgar S. Cameron shows eight landscapes. Wilson H. Irvine's nine pictures of the sea and shore in New England sparkle with variety. William Clusmann has continued his epic of the Chicago River in a painting of shipping and sends landscapes with it. H. Leon Roecker has a classic landscape, George F. Schultz's five paintings are insistent in quality, and John H. Van-

derpoel's figure paintings are as interesting as ever. There are also good works by others, but mention must be made next week.

The women painters are well to the fore. The artists represented are: Anna L. Stacey, Pauline Palmer, Eleanor R. Colburn, Ada Walter Shulz, Katherine Maxey, Alice Helm French and others equally good.

The portraitists hold their own. Wellington J. Reynolds leads in point of numbers, and the portrait of "A Coquette" gives a note of distinction to the large gallery wall on which it hangs. The portrait of Mrs. Futterer by Morris Spielberger has attracted considerable attention. There are others by Flora I. Schoenfeld, Edward Timmons, Louis J. Rittman, Harry Solomon, Ethel Coe, Harriet Blackstone and Henry W. Barnitz.

John Da Costa, an English portrait painter, is exhibiting ten works on the walls of Henry Reinhardt's Galleries in the Annex-Congress Hotel. Mr. Da Costa has made several visits to New York, where he has painted the daughter of Mrs. George Vanderbilt, Miss Mildred Dick, and other portraits of New York society and is now making his first appearance in this city. The portrait of Miss Stout, a daughter of Mr. and Mrs. F. D. Stout of this city, is a pleasant composition, a three-quarter sitting portrait of a young girl in a brown gown.

PHILADELPHIA.

Exhibitions:

Academy of Fine Arts—Annual Display—To Open Jan. 23.
Plastic Club—Photographs by Florence Maynard—To Open Jan. 22.

The 105th Annual Exhibition of Oils and Sculpture by American Artists will be held at the Pennsylvania Academy, Saturday, Jan. 22. The same jury selected the works submitted in Boston, New York and Philadelphia, and W. Elmer Schofield, chairman of the jury in America, was also chairman of the jury in Paris to select recent works of American painters in Europe. Mr. Schofield lives in Yorkshire, England, went to Paris in December for the purpose of serving on the jury there and then took the next vessel for America for the same service. The exhibition will continue from Jan. 23 to March 20.

The Fellowship of the Academy will hold the Second Evening of Debates on Jan. 19, subject, "Is the necessity for self-support, during the period of study, conducive to the highest results in subsequent professional life?" Their first evening in December was most interesting, such noted speakers as Dr. Talcott Williams, Frank Stephens, John F. Sears, J. E. D. Trask, leading, and the talk became general. Among those heard were Mrs. Emily Drayton Taylor, Mrs. Sara P. S. Mitchell, and Henry Rittenberg.

The annual meeting and election of officers of the Men's Sketch Club was held last Saturday evening. President, Thomas P. Anshutz; vice-president, W. McCarthy; secretary, C. Few Seiss; treasurer, F. C. Lewin. The retiring president, Wm. F. Gray, was presented with a silver pitcher, marked in testimony of his three years' service. Their annual banquet will be held the last Saturday in January.

The Plastic Club Calendar for January announces their Wednesday afternoons as follows: Jan. 19, Mr. Charles E. Dana will speak on "Tapestries." Current Events Committee, Miss Curtis Wager-Smith, chairman, Miss Alice Cruice, hostess. Jan. 21, private view of photographs by Miss Florence Maynard. Exhibition open to the public from Jan. 22 to Feb. 5, inclusive.

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburg, Pa.

Fourteenth Annual International Exhibition.

Entry blanks from Europe, on or before.....Feb. 24

Entry blanks from America, on or before.....Mar. 14

Collection dates in Europe:

London: Dicksee Co., 7 Duke St., St. James's, S.W....Feb. 14-19.

Paris: Paul Navez, 76 Rue Blanche.....Feb. 14-19

Munich: Gebruder Wetsch, 5 Schutzenstrasse, Feb. 14-19

The Hague: G. Ridderhof, 52 Zeestraat.....Feb. 10-16

Collection dates in America:

New York: W. S. Budworth, 424 West 52d St....Mar. 15-17.

Philadelphia: Chas. F. Haseltine, 1822 Chestnut St....Mar. 15-17.

Boston: Stedman & Wilder, Trinity Place....Mar. 15-17

Chicago: W. Scott Thurber, 203 Michigan Bldg....Mar. 15-17.

Cincinnati: Traxel & Maas, 206 West 4th St....Mar. 15-17.

Pittsburgh: J. J. Gillespie Co., 422 Wood St....Mar. 21-23.

Jury meets in Pittsburgh.....April 7

Press view.....April 27

Opening of exhibition.....April 28

Closing of exhibition.....June 30

AMONG THE ARTISTS.

Mrs. Elizabeth Gowdy Baker has removed her studio from the Bryant Park building to No. 898 Madison Ave.

Alexander Robinson has recently sold to the Toledo Museum of Art, for its permanent collection, his painting entitled "Interior of a Church—Holland." This purchase of Mr. Robinson's work by the museum follows up other purchases, also of his work, last year by the Musée de Ixelles, Brussels, and the Museum of Moscow, Russia.

J. N. Marble is spending the winter in Santa Barbara, Cala., where he is busy at work and is thoroughly enjoying the climate. He writes: "There is very little of art in this part of the country, but a whole lot of stimulating nature."

Piero Tozzi gave a reception at his 57th Street studio yesterday afternoon.

George B. Luks is soon to hold an exhibition of recent portraits and figure works, which he has been painting industriously all summer.

Arthur B. Davies has entirely recovered from his recent severe illness and is back at work again.

Aston Knight, whose exhibition at Knoedler's Gallery, which closed last week, was very successful, has gone to the Oakland Club, Southern California, on a shooting trip. On his return he will hold an exhibition at the McClees Galleries in Philadelphia.

Francois Flameng has substituted for his portrait of Miss Mathilde Townsend, recently shown in his exhibition at the Knoedler Galleries and now withdrawn, a three-quarter length presentment of Miss Clarke—as skillful in technique but as hard and photographic as its fellows. He is also showing a miniature of Mrs. Whitney Warren, a three-quarter length seated portrait, and which, in expression and the skillful rendering of the rich salmon velvet dress, is superior to his larger canvases. This dainty, beautiful little portrait, which was evidently painted with appreciation and sincerity, as Mr. Warren is a warm friend and patron of the artist, has excited much deserved admiration. To a request for a similar portrait made by a fair visitor to the galleries, the price was given as \$6,000 and the visitor could not understand, as she said, "Why a small picture should cost as much, if not more, than a life-size one."

R. W. Van Boskerck is working on some charming pictures from sketches made abroad; he will hold an exhibition in Chicago in the Galleries of Henry Reinhardt late in January.

Orlando Rouland has been commissioned to paint a portrait of Mr. George Brackenridge, president of the San Antonio Trust Co., for the University of Texas; and is at present in San Antonio. Before leaving the artist nearly completed the portrait group of the Century Magazine Editors—the late Richard Watson Gilder, Clarence Buel, Robert Underwood Johnson and Alexander Drake. His portrait of Prof. Henry Jackson, O. M., of Trinity College, Cambridge, England, has been accepted by the College and will be hung there.



REFLET METALLIQUE RAKKA WARE.
of the IXth Century.

Jar on left sold to Louvre.

At the Folsom Galleries.

Courtney Pollock, the well-known English sculptor, who recently arrived here, has taken a studio in The Schuyler, 59 West 45 Street. He will have an exhibition of some 40 of his portrait busts at the Scott & Fowles Galleries.

Antonio Barone is holding an exhibition of recent portraits in his studio, No. 140 West 57 St., this week. These include portraits of the little Misses Norrie, Mrs. Thornton Chard, Mrs. Aristine Munn, Master Stockton Beekman Colt, Mrs. Eliot Norton and son, and of Miss Lucy and Master William Byrd.

E. J. Read sailed for Nassau, Bahamas, on Thursday to spend the winter in painting. He spent the summer and autumn at his home in Rutherford, N. J., and has had a successful season.

Miss Carrie Lewi has removed her studio from Carnegie Hall to 544 West 150th Street.

Miss Elsie Southwick in her new studio at 24 Gramercy Park is working on a portrait of Miss Essie Waxelbaum. She is also working on several miniatures and has completed a portrait of the late Mrs. Perl.

Howard Gardiner Cushing entertained a number of friends last week at his Bryant Park apartment. A dinner at the Cafe Beaux Arts, was followed by an entertainment in his studio. Among the guests were: Mrs. Peter Martin, Mrs. Ogden Goelet, Miss Gladys Vanderbilt, Mrs. Harry Payne Whitney and Emile Fuchs.

Albert P. Lucas returned last week from Boston, where he painted a full-length portrait of Mr. Thomas Sander, of that city. In his Broadway Arcade studio he is now at work on a portrait of a well-known New Yorker.

John W. Alexander has been commissioned to paint a portrait of the late Grover Cleveland for the Chamber of Commerce. A majority of the collection of portraits owned by the Chamber were painted by the late Daniel Huntington.

There will be an Artists' Masque Ball, under the auspices of the Kit Kat Klub on Monday evening, Feb. 7, at the Turn Hall, 85th Street and Lexington Avenue. Tickets including woman guest are sold at \$1.50. Tickets can be had from Walter Meyner, 150 Nassau Street. None but those wearing costumes will be admitted.

TOAST MR. CHASE.

Surrounded by a retrospective exhibition of more than forty of his paintings of the last thirty years, William M. Chase was on Wednesday acclaimed a master and pioneer in American art by more than one hundred artists and friends at a dinner in his honor at the National Arts Club. At the conclusion of the speeches by John De Witt Warner, Carroll Beckwith, A. A. Healy and A. T. Van Laer, eulogistic of Mr. Chase and his work of thirty years for the advancement of art in America. An illuminated parchment testimonial, signed by each of the guests, was given to him.

SCULPTURE SOCIETY ELECTS.

H. A. MacNeil, one of the best known of the younger men in his profession, was elected on Tuesday as president of the National Sculpture Society. The other officials chosen were: first vice-president, John M. Carrere; second vice-president, F. G. R. Roth; treasurer, I. Wyman Drummond; secretary, J. Scott Hartley; for council, Class of 1913, H. A. MacNeil, Herbert Adams, F. G. R. Roth, John De Witt Warner, Donn Barber and Augustus Lukemann.

WINTER ACADEMY SALES.

Pictures which were sold at the exhibition of the National Academy of Design, which ended on Saturday last, brought \$25,000. Among the canvases recently sold and their prices were:—"Lady Trying on a Hat," by F. C. Frieseke, \$1,000; "The Great Deep," by F. J. Waugh, \$2,000; "On the Heights," by Charles C. Curran, \$2,000, and "The Approach of the Evening," by George H. Bogert, \$2,000.

BACCHANTE FINDS A HOME.

The famous "Bacchante with the Infant Faun," which was firmly rejected by Bostonians as "vulgar and immoral," was received with open arms last week by the directors of the Carnegie Art Galleries, who immediately gave the statuary a prominent place among the other treasures in the galleries.

This is the bronze Bacchante's first appearance in Pittsburg, and more than five thousand persons viewed it the first day.

MUSEUM THANKFUL.

The Brooklyn Institute announces a recent gift of old Chinese cloisonne by Samuel P. Avery, and expresses appreciation of the generosity which it says several residents of New York have shown toward the institution, even though they had no particularly intimate relations with Brooklyn.

The portrait of Whistler, which is mentioned by Mr. and Mrs. Pennell in their biography of the artist as having been painted in 1897 by Giovanni Boldini, has been presented to the Museum by its president, Mr. A. A. Healy.

Mr. Davidson, the young Russian sculptor who was found by Mrs. Harry Payne Whitney, who recognized his talent and sent him to Paris, where he has become a distinguished artist, announces his early marriage to Mlle. de Kerstrat. His latest work, the life-size statue for which Mlle. Kerstrat posed, represents "Art's Conquest of Nature and Destiny." Davidson and his young wife will come to America and he expects to hold an exhibition of his work in New York.

NEW ART STUDENTS' INN.

The plans for the new twelve-story fireproof hotel to be known as Art Students' Inn, and to be erected at the northwest corner of Claremont Avenue and 120th Street, were filed on Monday by Emery Roth, as architect. It will front 113 feet on the Avenue and be of the French modern Renaissance in design. The basement will be fitted with a gymnasium, adjoining the kitchen, and the main floor will have a dining room with a balcony, the building being crowned by a roof garden with an open loggia.

NEEDHAM AT SALMAGUNDI.

Thirty-one examples of the work by Charles Austin Needham will be shown at the galleries of the Salmagundi Club, 14 West 12th Street, to open Jan. 18, and to continue to Jan. 30. Further mention will be made next week.

Carle Blenner is at work on a portrait of Miss Viola Meyer, daughter of the late Gen. Meyer after whom Fort Meyer was named. He recently completed a portrait of Mrs. William Henry Young of Tuxedo.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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BUTLER SALE SETS MARKET.

As will be seen by our story of the recent auction sale of the pictures owned by the late Theron R. Butler, there are varying opinions as to its results. It was looked upon by dealers and collectors, following, as it did, two years of disastrous depression in the art business—and being, as it was, the first important sale of a private collection in over two years, as of the utmost importance, and it is natural that it brought much preliminary and after-speculation.

It is our opinion, taking every opinion of worth, pro and con, into consideration, that the sale was a good one, and has set the market for the season. It proved that there is still strong competition for the better examples of the Barbizon school; and also that the dealers do not monopolize the market but that the private buyer of pictures is still to the fore.

Now for the Lawrence and Henry sales and then for the Yerkes.

TWO CLUB DISPLAYS.

Mezzotints at Colony Club.

The Colony Club, whose charming house on Madison Avenue and 30th Street, has a well-proportioned and beautiful gallery, through the fact that several of its members are related to, or connected with, some of the best private collectors of pictures, prints and art objects, is acquiring an enviable reputation for its annual winter art displays. This season the club offers through its art committee, to January 16, an almost unique exhibition of 72 early English mezzotints loaned by Messrs. Frederic R. Halsey, John L. Cadwalader, Brayton Ives, Harry B. Hollins, Frederick Keppel, and Mrs. William Douglas.

The engravers represented are John MacArdell, with four proofs, among them the Duchess of Lancaster, Edward Fisher (3), including the Lady Elizabeth Keppel, James Watson (5), including the Duchess of Cumberland, Thomas Watson (6), William Dickinson (3), including the Duchess of Lancaster, the great Valentine Green with eleven, including his notable Countess of Aylesford, Lady Manners, Duchess of Rutland and Countess of Salisbury, John Jones (3), Richard Earlom (2), John Raphael Smith (10)—one the Mrs. Carnac, perhaps the finest shown in the display—William Ward (3), James Ward (2), Joseph Grozer (2), John Young (2), Charles Turner (2), Samuel Cousins (3), the later Seymour Haden with two examples, the well-known Calais Pier in the etching, and the same with the plate mezzotinted, and Richard Houston, John Finlayson, John Dixon, John Dean, James Wilson, Robert Dunkarten, William Say, and Samuel William Reynolds, with one each.

Space forbids description of individual plates, but a perusal of the names of the engravers represented and the statement that typical examples of each in some of the best states obtainable are shown, will suffice to the cognoscenti and will evidence the importance and interest of the display, upon which the ladies of the club are to be warmly congratulated.

Art at Century Club.

A portrait of Walter Shirlaw, by C. Y. Turner, occupied the place of honor at the monthly exhibition of paintings at the Century Club this week, and beneath it hung "A Little Bohemian Girl," by the dead artist. Other portraits were "Bishop Courteny," by Howard Russell Butler; one of President Taft, by W. V. Schwill, and an unfinished portrait of Mrs. M. E. Horton by Wm. T. Smedley, very charming in color.

A. C. Howland sent a number of small landscapes, and "Kearsarge and Alabama off Cherbourg, June 19, 1864." Thomas Moran was represented by three strong landscapes of western scenery, and Wm. H. Hyde by two in brilliant color; "Moonset and Sunrise," by Jules Turcas had soft and tender autumnal tints; Robert T. Bloodgood sent "The Castaway," a wrecked ship, snow-covered, drifting in a mist; H. Bolton Jones was represented by "Spring" and "The Brook"; Irving R. Wiles by "Interior with Figure," and Aston Knight by "Bridge at Beaumont," showing excellent perspective effect, and reflection of bridge and buildings in the water. Carlton T. Chapman showed a marine view on the Maine coast with heavy waves, and J. Alden Weir a good landscape, "Where the Cows Pasture."

BUTLER PICTURE SALE.

The long expected and important auction sale of the pictures owned by the late Theron R. Butler, and which took place at Mendelssohn Hall last week, was successful.

The sale, which was well conducted by Mr. Thomas E. Kirby, of the American Art Association, was looked upon to set the market, and its results and the individual figures and totals obtained have been studied with keen interest by dealers and collectors.

Varying are the opinions of the dealers and collectors on the sale and its results. Some say that it proved the continuing value of the Barbizon pictures, pointing to the high figures brought by the Millets, the Rousseau and other examples, after keen competition, while others claim that with a few exceptions the Barbizons should have brought higher figures, that the sale proved the influence of the growing taste for Old Masters, and that even the high figures reached would not have been so reached had it not been for competition of the dealers in modern works. These claim that the buyers were not out and that it was a dealers' sale, etc.

The fair average of opinion between extremes would seem to prove that the sale, while not a triumphant success, was an unusually good one. The custom of buying through dealers is becoming more prevalent here every year, and this accounts for the comparatively few names of private buyers given out, while the larger dealers undoubtedly had good orders. Mr. George A. Hearn, Mr. Andrew Freedman, and Mr. Amster, of Boston, who is a wealthy Polish mining engineer, were all good buyers, and the names of other good private buyers were only slimly concealed to those in the trade under aliases. So the sale did not prove that the buyers are out of the market by any means, and the total satisfied the heirs of the Butler estate at least, one of whom remarked at its conclusion that the estate came out even. This, with so many old-fashioned pictures, of itself proves the sale to have been a good one.

The Zamacois, which sold for \$400, was sold by Mr. Julius Oehme, than with Knoedler & Co., in 1862, to Charles Dickens for \$600 gold. It certainly hasn't depreciated in value. The falling off in the prices of Meissonier and Rosa Bonheur was to have been expected. On the other hand, the examples of Knaus and Meyer von Bremen sold well.

The names of pictures, of artists, of purchasers and prices paid, follow:

"Teaching the Dog," Col.; W. W. Seaman.	\$100
"The Connoisseur," Palmaroli; Samuel Wundelheim.	150
"A Young German Girl," Knaus; Bernet (agent).	550
"A Spanish Water-Carrier," Vibert; not given.	875
"Fraulein," Knaus; Philip Berolzheimer.	500
"Peaches and Cherries," Desgoffe; P. W. Raus.	330
"A Student," Knaus; Theo. Heinemann.	700
"Garde Louis XIV, Palais Royal," Gerome; Bonssod Valadon.	1,150
"The Wine Taster," Col.; G. C. Smith.	200
"Edwin Booth as Iago," Hicks; N. A. Knoedler & Co.	400
"Flowers," Robie; P. W. Raus.	310
"Court Jesters Playing Bowls," Zamacois; Bernet (agent).	1,650
"The First Lesson," Willems; C. Drake.	175
"Innocents et Malins," Meissonier; Bonssod Valadon.	14,100
"The Bouquet," Knaus; Wm. Robinson.	1,425
"The Vidette," Meissonier; W. Seaman (agt.).	8,300
"Courtship," Edouard Jean Conrad Hamman; J. D. McDermott.	170
"The Guardsman," Roybet; Seaman (agent).	400
"Landscape in Holland," Koekkoek; Thomas Heinemann.	400
"Nothing in My Hands, Nothing in My Pockets," Zamacois; Knoedler.	4,000
"The Cardinal," Vibert; Andrew Freedman.	2,000
"Leaving Home," Meyer von Bremen; D. G. Pery.	1,550
"Table Supplies," Plassan; Mrs. E. M. Fulton, Jr.	275
"Cattle and Landscape," Van Marcke; Scott & Fowles.	5,100
"Fruit and Wine," Preyer; P. J. Ottinger.	175
"Prayer," Meyer von Bremen; Knoedler.	1,500
"The Dead Canary Bird," Baugnet; McDermott.	140
"Huntsman Sharing His Meal," Knaus; J. W. Clark.	1,250
"Hunting Dogs," Diaz; Knoedler & Co.	3,750
"Young Woman and Pet Dog," Diaz; L. H. H. Croll.	1,225

"Laborer Resting," Millet; Scott & Fowles.	\$17,300
"A Shepherdess," Millet; Knoedler & Co.	30,100
"Landscape and Pool," Dupre; W. W. Seaman (agent).	2,600
"A White Horse," Zamacois; D. G. Dery.	400
"Shepherd, Sheep and Goat," Bonheur.	1,300
"The Inquisitive Maid," Boutibonne; George C. Smith.	275
"A Brittany Shepherdess," Breton; S. R. Guggenheim.	5,200
"Industry and Reverie," Antigna; A. W. Allen.	300
"Collecting His Thoughts," Nicol; Knoedler & Co.	1,050
"Yours to Command," Nicol; Knoedler & Co.	1,050
"The Rendezvous," Kaemmerer; George C. Oeters.	275
"The Pet Kid," Diaz; Mrs. Charles.	2,800
"Costumer's Shop," Zamacois; P. W. Rous.	575
"Master of the Hounds," Gerome; Bernet (agent).	8,100
"The Listener," Palmaroli; Harry Sachs.	650
"The Mother," Bonheur; F. R. Russell.	1,400
"Grand Canal, Venice," Rico; Knoedler & Co.	1,400
"A Belgian Horse," Verboeckhoven; Philip Berolzheimer.	400
"The Bull-Fighter," Gerome.	600
"A Difficult Answer," Baugnet; S. C. Olters.	225
"Landscape and Cattle—Summer," Rousseau.	8,600
"Bosquet d'Arbres," Rousseau; Knoedler & Co.	28,050
"Bull, Dog and Landscape," Troyon; W. W. Seaman (agent).	5,800
"Landscape—Near Fontainebleau," Diaz; Knoedler & Co.	12,300
"Un Torrent dans les Romagnes," Corot; W. W. Seaman (agent).	21,000
"Pasture Grounds in Normandy," Troyon; Andrew Freedman.	13,100
"Objects of Art and Flowers," Desgoffe; August F. Bremer.	250
"Maternal Affection," Bouguereau; D. G. Dery.	1,950
"Chimney-Sweep," Eastman Johnson; Knoedler & Co.	525
"Flowers and Objects of Art," Robie; P. W. Raus.	725
"Priest and Poacher," Knaus; Theo. Heinemann.	3,100
"German Landscape," Koekkoek; Theo. Heinemann.	450
"An Old Church in Spain," Madrazo; Mrs. E. M. Fulton, Jr.	900
"Halt at Russian Inn—Winter," Schreyer; Scott & Fowles.	7,200
"In Fear and Trembling," Knaus; Jos. J. Hearn.	10,800
"The Recitation," Vibert; Tooth & Sons.	3,250
"The Race Horse Gladiateur," Detaille; Jos. J. Hearn.	425
"The New Clerk," Vibert; Knoedler & Co.	3,250
"Highland Landscape and Sheep," Bonheur; Jos. J. Hearn.	4,400
"Ribera Sketching in Rome," Bonnat; Jos. J. Hearn.	4,000
"Sheep, Shetland Pony and Coast," Verboeckhoven; M. L. Morgenthau.	725
"Venice," Ziem; Bonssod Valadon.	6,600
"Italian Girl," Bonnat; Bonssod Valadon.	2,050
"Flower Market," Girard; Mrs. Charles.	1,200
"Portrait of J. W. Preyer, the Artist," Hasenclever; Francis.	100

Sales For The Coming Week.

The valuable art collections of the late Cyrus J. Lawrence will be placed on view at the American Art Galleries, No. 6 East 23 St., today, and will be sold at the Galleries—the art objects and bronzes on the afternoons of Jan. 21-22 and the pictures at Mendelssohn Hall on Friday evening next, Jan. 21.

The collections include beautiful old Chinese porcelains, Greek, Persian and Hispano-Moresque pottery, and other rare objects and a remarkable assortment of bronzes and other works by Barye.

The pictures include representative examples of the modern French Impressionists, and of other noted modern painters. There are also eleven examples of the great French painter and caricaturist, Honore Daumier.

The Anderson Auction Company, 12 East 46 St., announce an exhibition and sale of a collection of oil paintings by Old Masters, belonging to Dr. George Reuling, of Baltimore, Md., opening Jan. 17, the sale to be held on the evening of Friday, Jan. 21, at 8:30. Among the names in the catalogue are those of "Old" Crome, John Constable, Richard Wilson, George Morland, Jan Both, Benjamin West and others.

The Fifth Avenue Art Galleries during the week of Jan. 17 to 22, inclusive, will be given up to the exhibition and sale of a superb ensemble of art cabinetry, magnificent hangings, including unusual tapestries, rare Chinese porcelains, objets d'art, fine marbles, rich Oriental floor weavings, etc., etc., from the estate of the late Col. Addison Thomas, of Newport; pertaining to Mrs. Blanche Yolande Roditi, of New York City, and several superb examples of Period furniture from the Baron Speck von Sternberg Collection Sale.

All these will be on exhibition Monday. The sale will take place the afternoons of Jan. 20, 21 and 22.

LONDON LETTER.

London, Jan. 15, 1910.

Particulars have already been given of Dr. Mond's collection, the best part of which he has bequeathed to the nation, which includes Raphael's "Christ on the Cross" (which cost Dr. Mond £11,130 in 1892), and fine examples of Titian, Bellini, Botticelli, Mantegna and other masters.

Within the next few days the famous Falcke collection of Wedgwood will be on view at the British Museum. Acting under the advice of his nephew, Mr. Asher Wertheimer, the late Mr. Isaac Falcke gave this collection to the Museum shortly before his death, which occurred last week. The collection includes a perfect copy of the celebrated Portland Vase, a series of Flaxman's type models of medallion portraits, and a number of wax models made for reproduction in pottery, but never executed. In all there are 500 pieces, and the total value amounts to several thousand pounds.

The winter exhibition of the Royal Academy at Burlington House is another wonderful display of Old Masters, a kind of National Gallery in miniature, for nearly every school represented at Trafalgar Square contributes to this varied exhibition.

The first room is devoted to the early Italians, Mr. R. H. Benson lending twenty-six works from his fine collection. Among these are one of the few authentic Carpaccios in England, "A Female Saint Reading," an exquisite Botticelli, "Virgin and Child," other works of this master's followers, a charming little panel "Tobias and the Angel," by Filippino Lippi, and a "Virgin and Child with St. John," attributed to Leonardo da Vinci, but more probably by one of his pupils.

In the second room there are three Velasquez: Sir J. C. Robinson's early "The Steward," virtually a still-life, and two early works which have only recently come to light, "St. John writing the Apocalypse," and "Our Lady of the Immaculate Conception." These paintings were bought at Madrid at the beginning of the XIXth century by Mr. J. H. Frere, then British ambassador at the court of Spain, and are now lent by Mr. Laurie Frere.

Mr. J. Pierpont Morgan lends seven important works: a little panel of "The Annunciation," by Lorenzo Costa; a charming "Portrait of a Child," loosely ascribed to the Spanish School; "The Lady's Last Stake," by Hogarth; Turner's "Depositing of Giovanni Bellini's three pictures in the Church of the Redentore, Venice"; Mme. Vigée Le Brun's portrait of herself; "La Devideuse," by Greuze, and a portrait of "Mme. La Pompadour," by Van Loo.

The Water-color Room, devoted to the Dutch School, contains four portraits by Frans Hals, Lord Amherst's "Portrait of a Burgomaster," and "Portrait of a Young Man," Colonel Cooper's striking portrait of an old fish-wife, "Hille Bobbe of Haarlem," and Sir Audley Neeld's "Portrait of a Dutch Lady."

In the same room is Lely's portrait of "Mistress Jane Lane," who aided Charles II to escape after Worcester, and inserted in the frame is an interesting autograph letter from this monarch, then in exile at Paris, to the original of this portrait. The owner of this portrait, Mr. J. Henry H. V. Lane, also lends a man's portrait by Rembrandt, a Teniers, and a lady's portrait by Albert Cuyp.

Other important loans to this exhibition are Mr. Prettyman's large Murillo, "Christ Healing the Paralytic"; the Duke of Devonshire's Veronese, "Suzanna and the Elders"; his two great

Jordaens, the portrait group, thought by Dr. Max Rooses to be of Herr von Surpele and his wife; the Bacchanalian composition of a banquet with thirteen figures entitled "The King of Twelfth Night"; and an interesting Reynolds sketch of "Georgiana, Countess Spencer," afterwards Duchess of Devonshire, and her daughter.

Other works of importance by early British masters are Raeburn's splendid full-length portrait of Sir John Sinclair of Thurso Castle, in Highland uniform, the distinguished portrait of Miss S. D. Chambers, by John Russell, and fine examples of Gainsborough, Romney, and Hoppner, in addition to the masters already mentioned.

Among a number of Vandycks are the famous equestrian portrait of the Duke d'Arenberg, lent by the Earl of Leicester, and a portrait of Charles II, aged eleven, lent by Mr. R. H. Benson. According to established custom the art of the late Mr. E. J. Gregory is honored by a collection of his paintings and water-colors in the Black and White Room, and here the place of honor is given to his drawing-room scene, "Dawn," lent by John S. Sargent.

In the Octagonal Hall of the National Gallery there has now been placed a case containing selections from Mr. H. Yates Thompson's famous collection of Illuminated Manuscripts. This loan exhibit is intended to illustrate the art of painting in books as practised in France and Italy in the XIVth, XVth and XVIth centuries, and also includes a series of drawings illustrating the life of Christ, made in or near Sienna about 1325. It is stated that this collection will be lent for at least a year.

METROPOLITAN MUSEUM.

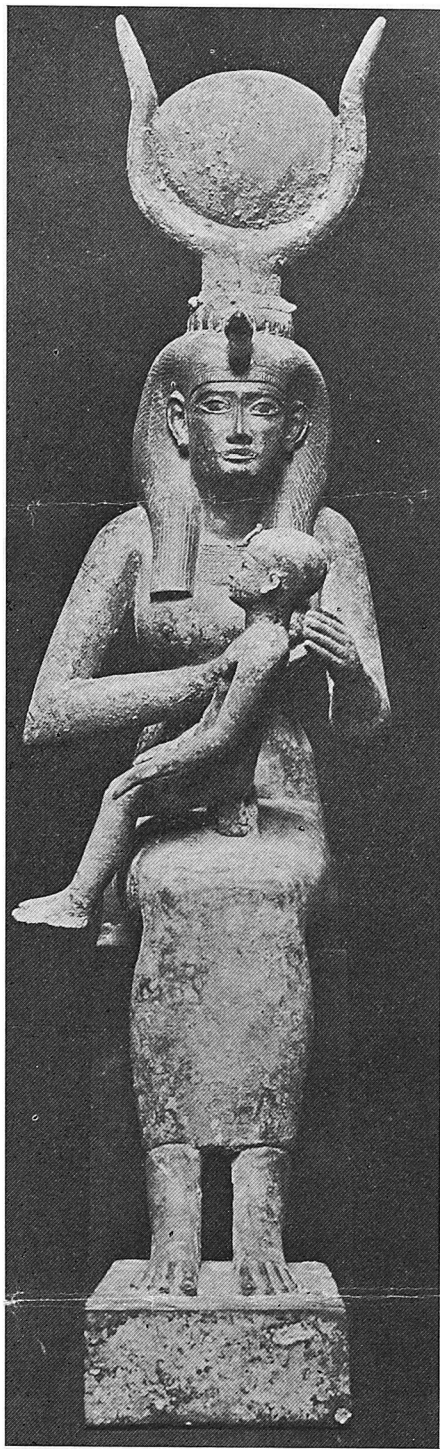
Among the many recent accessions to the Metropolitan Museum, shown at the Press View on Tuesday, are a gift by Mr. James Loeb, of a Greek fourth century marble head of a young girl, of life-size, and very beautiful. Although the nose and lower lip are injured, its general character suggests that it is from a figure on a grave monument. There were also shown a portrait of the late Louis Loeb, in charcoal, by Leo Mielziner, a gift of Mr. Loeb's friends, and "Mother and Children," by Cornelis de Vos, from the Blakeslee Galleries, a remarkably fine example of the artist, and which has been on exhibition as a loan at the Museum for some time. Part of the purchase money was from the Marquand fund. Thatcher M. Adams, George A. Hearn, and Hugo Reisinger contributed the remainder.

Other paintings shown were "Return of the Red Wing," by Allen B. Talcott, the gift of Mrs. Allen B. Talcott, and "Don Quixote," by Horace Daumier, purchased by the Museum. This is an excellent example of the artist's work, which is rare in America. "Merced River, Yosemite Valley," by Albert Bierstadt, and "An Adirondack Lake (Morning)," by William Hart, gifts of the sons of Mr. William Paton, and a portrait of himself by Whistler, and Mr. Edward G. Kennedy has presented a portrait of himself that was painted by Whistler.

A case contains examples of Wedgwood, Crown Derby, Worcester, and Italian porcelain, from the Mrs. Pier sale, and another case contains several pieces of Dutch engraved glass, a silver-mounted coconut drinking-cup, and silver-mounted nut begging-bowl, Dervish, of the XVIIIth century, bought by the Museum, were on view.

Attention has been called to the "Casque of Jeanne d'Arc," which the Museum claims is French, and of the period of Jeanne d'Arc, but Mr. Andrew Lang seems to think it may have really belonged to the Maid. A fragment of a chain attached to it seems to prove that it originally hung in a church, and the Duc de Dino is reported to have said that the links of the chain on the casque agree with those said to be still hanging above the main altar in the Church of Saint Pierre du Martroi, at Orleans.

Bela L. Pratt is modeling a design for a monument to be erected by the Army Nurses of Boston. The monument is intended for one of Boston's public parks.



BRONZE FIGURE OF ISIS.
Ptolemaic Period.
At the Canessa Gallery.

ST. LOUIS.

It is asserted that the trustees of the City Art Museum have purchased two paintings, one by Paul Dessar and the other by Dearth, who recently held "one-man" exhibitions at the Museum. Park Commissioner Scanlan proposes to light Forest Park Museum and has called upon the Lighting Department to furnish estimates for that purpose.

A reception was given at the Artists' Guild on Saturday last in honor of Takuma Kajiwaru, one of the most popular of local artists, Robert Porter Bringhurst, the sculptor, George Ade, the artist-etcher, and the newly arrived "Ceramistes" M. Texile Doat and Mme. Adelaide Aslop Robineau. There was a fine exhibit of colored photographs, porcelains, sculpture and etchings. Tea was served in the rathskeller.

Arthur Tooth & Sons of New York are holding an exhibition at the Noonan-Kocian Galleries this week. This firm is said to have placed a Diaz a few days ago—the purchaser being a well-known collector—for \$15,000.

Mr. W. E. Brearley is here to establish a branch of the H. H. Franklin Manufacturing Co. of Syracuse, N. Y., as soon as he can secure a suitable location. He is well and favorably known to the trade here and throughout this territory and formerly represented Thos. McLean of London.

PARIS LETTER.

Paris, Jan. 5, 1910.

The Hôtel Drouot still re-echoes the uproar that attended the Steinheil sale last week. The wooden grandfather clock, which struck twelve on the fatal night of the crime, went for 210 frs., while a book on the "Sacre de Louis XV," printed by order of President Félix Faure, was sold for 280 frs. Steinheil's "Sénateur Vénitien et ses clercs" went for 205 frs., and a portrait of his wife, sitting at a piano, for 60 frs.

At a recent sale by MM. Baudoin and Manheim good prices were made by Delft faïences. M. Pisani paid 15,000 frs. for two jars and horns in the Japanese style, appraised at 18,000 frs., and Mme. Brasseur, of Lille, gave 4,400 frs. for a plate with the Burlington arms, appraised at 2,000 frs. At the same sale, a sofa and two armchairs in Louis XVI tapestry, appraised at 8,000 frs., were knocked down to MM. Maus and de La Forêt for 13,100 frs. M. Economos, a well-known collector, gave 13,000 frs. for a Louis XVI sofa and four armchairs, while eight Louis XV armchairs in Aubusson tapestry were knocked down to M. Manheim for 9,000 frs. M. Vail obtained a large XVIth century Flemish tapestry, representing the story of Tobias, for 14,000 frs. Tapestries also sold well at a sale conducted by MM. Couturier and Guillaume, when a XVIIth century Flemish specimen, representing the "Reine de Saba recevant les présents de Salomon," made 7,500 frs., and an XVIIIth century tapestry, representing Diana in a landscape, was knocked down for 3,300 frs.

The sales at the Hôtel Drouot are getting so numerous and so important, that I have only space enough to mention the principal features of the most interesting. A large painting by Ziem, "Pêcheurs à Naples," appraised at 15,000 frs., went for 18,000 frs., while Isabeau's "Village au bord de la Mer," appraised at 6,000 frs., was knocked down for 5,200 frs. Besnard's "Femme appuyée contre une porte" made 2,650 frs., Harpignies' "Jardin à Plagny" 1,060 frs. and a portrait of "Mme. Lebrun Mère," by Mme. Vigée-Lebrun, only 555 frs. At an interesting sale of autographs, a love letter from Alexandre Dumas, sen., to Rachel, with Rachel's answer, made 720 frs., while two letters from Musset to the same famous actress, were knocked down for 250 and 270 frs.

At a recent sale of furniture, the top price, 4,000 frs., was made by an Aubusson drawing-room suite, and at the Salvart-Bellenave sale, a copy of Baudelaire's translation of Poe's "Fifteen Stories" was sold for 1,000 frs.

The Committee of the "Société libre des Artistes français" have just elected for their president M. Loiseau-Rousseau, and for their vice-presidents, MM. Debat-Ponsan and Pallez.

One of the most interesting shows at present in Paris is the fine exhibition of drawings and water-colors by younger artists at the Druet Gallery, in the Rue Royale, and a show of artistic earthenware by Methey at the same gallery, while the news comes from Florence of a successful meeting held by the art section there and enhanced by the exhibit of Mr. MacLaughlan's beautiful etchings.

The committee of the Smyth Monument Association, Wilmington, Del., has accepted the plaster model of Gen. Thomas A. Smyth, executed by Frederick A. Dunbar of Wilmington. The bronze statue, horse and man, will be nine feet in height and the pedestal will be of the same height.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Edward Brandus Galleries, 712 Fifth Ave.—Paintings by Hubert Vos, to Jan. 29.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Clark Gallery, 566 Fifth Ave.—Watercolor sketches by Charles S. Forbes, to Feb. 2.

Colony Club—A loan exhibition of early English Mezzotints.

Cottier Galleries, 3 East 40th St.—A choice selection of rare old Chinese porcelains.

Durand-Ruel Galleries, 5 West 36th St.—Paintings by Edouard Manet.

R. Ederheimer, 4 West 40th St.—Special exhibition illustrating the art of engraving.

Ehrich Galleries, 465 Fifth Ave.—An exhibition of Italian, German and Flemish Primitives to Jan. 29.

Folsom Galleries, 396 Fifth Ave.—Pastels by Charles Fromuth.

Knoedler Galleries, 355 Fifth Avenue—American Society of Miniature Painters—Annual exhibition to Jan. 29.

Portraits by Josef Koppay to Jan. 22.

Macbeth Galleries, 450 Fifth Ave.—Marines by Paul Dougherty to Jan. 19.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Avenue.—Pictures by Edouard J. Steichen to Jan. 29.

Julius Oehme Galleries, 467 Fifth Ave.—Water colors by Mary J. Stillman.

Plaza Hotel—Special display of fine examples of rare old Chinese porcelains and carvings in stones, owned by Gorer Gallery of London.

Powell Gallery, 983 Sixth Ave.—Paintings by Anna Fisher to Jan. 20.

Ralston Gallery, 548 Fifth Ave.—Portraits by Zelma Baylos to Jan. 24.

Salmagundi Club, 14 West 12th St.—Recent works of Charles Austin Needham, Jan. 18-30.

Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Wilhelm Funk to Jan. 24.

Tooth Galleries, 590 Fifth Ave.—Early English engravings, in color, to open Jan. 19.

Union League Club—Portraits of actresses. Admission by card only.

EXHIBITIONS NOW ON.

The eleventh annual exhibition of the American Society of Miniature Painters will open in the lower gallery at Knoedler's, No. 355 Fifth Avenue, to-day, and will remain open to January 19.

A rather novel exhibition for the staid Union League Club—namely one of portraits of actresses—opened in the club gallery on Thursday afternoon and will continue there until Tuesday next. Notice of the display will be made next week. Admission is by card.

Portraits by Funk.

Wilhelm Funk, one of the strongest of modern portraitists in America, is showing twelve presentments of well-known men and women and a few children, for his annual exhibition, held this year at the Scott & Fowles Gallery, No. 590 Fifth Avenue. The most successful of these recent portraits are the half-length of Mrs. Frank Gould, broadly painted and very picturesque in effect, the half-length of Miss E. A.

Libbey, again broadly handled and very strong in color, and the virile half-length of Mr. George McKinlock. There is a full-length standing portrait of Mr. Francis Burke-Roche, a very dashing piece of work and splendidly posed but marred by an abnormal thickness of the neck, which, unless natural, should be corrected. There are lovely color and sweet expression in the half-length of Miss Jean Adams, but the flesh tones seem a little too hot. The artist is always a sympathetic painter of children and his portraits of the little Misses "Barbara Holt" and "Marie" and again of "Little Polly Powers," are altogether charming.

The clou of the exhibition is the full-length seated fancy portrait of Mrs. Ernest Wiltsee and infant, which is so charming in arrangement, pose and expression that it might almost be called an American Madonna. So delightful is this presentment that it seems almost unkind to call attention to the careless drawing of Mrs. Wiltsee's left forearm, which lacks modeling and is too straight and stiff, and of the baby's right leg, which is unnatural and out of proportion. These faults can be corrected, and when so corrected the picture will be one of the best the artist ever produced.

Chase at National Arts Club.

The retrospective exhibition now on at the National Arts Club of the works of William M. Chase, perhaps the most forceful and many-sided personality among American painters of the period, has naturally attracted throngs of visitors, composed both of old art lovers, who find delight in recalling memories of the stirring times of the war between the National Academy and Society of American Artists, in which the artist took so prominent a part, and younger ones, who find in the display an opportunity to study the growth and development of the art of a painter and art teacher who more than any of his fellows has impressed himself, and had more influence upon the art of his time in America.

The large number of representative canvases, which the artist, through the aid of his friends, has been able to bring together in the National Arts Gallery, carry the visitor from what may be called Mr. Chase's earlier or Munich period through those successive ones of the studio interior, the landscape and the still-life, to the present one of portraiture and still-life.

Through and in all these periods, as represented by typical examples, one recognizes an ease and force of brush work, a rare quickness of perception and ability to render textures, a remarkable eye for picturesque composition, a fine sense of color, and above all a most unusual versatility in subject and handling. There are few painters in any land indeed who can, even through successive years, turn from portraits to interiors, filled with detail, to still-lives and on to landscape and back, again to portraiture, without any symptom of the dimming of eye or abatement of natural force.

To the present writer, who has been not only a friend but a warm admirer of the painter and his works since that far day thirty-two years ago when, returning from Munich, Chase headed that band of enthusiastic younger men who brought about a virtual renaissance of art in America, the periods of his work above noted are fairly sharply defined, and stand out one from another as exemplified by individual numbers in the present display, with delightful effect. The solid foundations of the man's art are proven by the fact that his earliest success in

America, the always charming figure work, "Ready for the Ride," that splendidly drawn, beautifully modelled and finely colored portrait of a young woman in riding costume, which might be called an American old master, is still perhaps his best work in portraiture. Some of his later portraits do not reach its standard, despite their charm and skillful handling, although there is convincing quality in his Louis Windmuller, faithfulness and strength in his Eduard Steichen, charm and refinement in his pastel of Mrs. Chase, keen perception and knowledge of character, and almost a sense of caricature in his "Whistler," and again rare refinement and charming color, if not over careful drawing, in the "Two Sisters."

To portraits succeeded for some years a remarkable series of studio interiors with figures, in which the painter is facile princeps—more than an American Alfred Stevens.

It was over twenty years ago that the artist began to paint landscapes and one remembers with keen pleasure his first essays in this branch of painting, when he suggested in his skillful rendering of light and atmosphere and his sparkling out-doors work, both Boldini and de Nittis. Then followed the long series of Shinnecock landscapes, high-keyed, clear-aired and sparkling in light, through which the breezes blow.

As a still-life painter there are few world artists who have or can surpass William M. Chase. Desgoffe may render stuffs more brilliantly, and Vollon perhaps cannot be rivalled in the presentment of bric-a-brac, but, to speak paradoxically, Chase gives a vitality and even a sense of movement at times to his still-lives that irresistibly convinces and compels. The exhibition should be seen by every art lover and student. It is an event.

J. B. T.

Chinese Porcelains at Cottier's.

A collection of Chinese porcelains, now on view at Cottier's Galleries, No. 3 East 40th Street, is notable for the rarity and quality of its comparatively few specimens, which are enhanced by the unusual skill and taste shown in their display. In one case there are three vases, which together make up an entrancing combination of color. In the centre is a square vase on which on a black ground are panels representing each a season and decorated with lilies, birds, peonies, lotus flowers and white hawthorn, while on either side are vases respectively of apple green with dragons, and of rose with flowers and landscape. The centre and apple-green vases are of the Kang-hsi period, while the rose vase belongs to that of Yung Ching. Of the same period is a superb sang de bœuf vase. A small black hawthorn vase of the early Kang-hsi is also notable as well as a long vase of the Ming period and a pair of famille-rose beaker-shaped vases, decorated with exotic birds. A collection of Ming figures made for temples and exceedingly rare is also a feature of the display.

Eastern Potteries at Folsom's.

M. Tabbagh, of Paris, who has brought over and is in charge of the interesting and delightful little exhibition of Persian and Babylonian wares, Persian miniatures and other art objects of Asia Minor and the Levant, at the Folsom Galleries, No. 396 Fifth Avenue, is justly proud of the treasures shown. Three of the most interesting specimens in the collection, some refect metallique vases, are reproduced in this issue. Lovers of the potter's art, as it was practised centuries ago in Asia

Minor, as well as those of rare old eastern weaves, and early illuminated MSS., should not fail to visit this exhibition.

Baylos at Ralston's.

Miss Zelma Baylos, a young Hungarian woman, who held an interesting exhibition of portraits and figure work in this city last winter, is now showing at the Ralston Galleries, No. 548 Fifth Avenue, to January 20, sixteen recent works. These show both progress and improvement in her art, and although her work is still uneven it has both fulfilment and promise. The best portrait in the display is the three-quarter length seated one of a merchant. It is exceedingly well modeled, lifelike and true in color. A three-quarter length seated presentment of Mrs. Louis Ralston is sweet in expression and very decorative in color, with good rendering of detail. There are good modelling and expression in portraits of two old ladies, in which line the artist is very successful, and the portrait of little Louis Watson is a charming rendition of childhood and good in color. The best of the fancy portraits is that of the Magyar Cignay, which is a skillful decorative work.

Dougherty at Macbeth's.

Sixteen coast scenes and marines by Paul Dougherty, which will be on view at the Macbeth Galleries, No. 450 Fifth Avenue, to January 18, tell the story of the artist's summer spent on the English Riviera, or, more locally, the far coast of Cornwall. This skillful portrayer of the sea dashing against its eternal barriers of rock seems to have found more sunlight and blue sky in his sojourn on the English Channel than fall to the lot of most visitors, for the present canvases, with few exceptions, are painted in a comparatively high key and are joyous in sunlight and atmosphere. "Gathering Gloom" and "The Flood Tide" give a more familiar presentment of the grey seas and skies of the Channel as most Americans know it. The display as a whole shows continued progress and advance in strength. There are few painters anywhere who can translate, as can Mr. Dougherty, the sense of power in the forward movement of ocean billows about to dash, or when falling upon iron-bound cliffs. His water lacks liquidity at times, but his wave forms are correctly drawn and true, and his rocks are solid and true in color.

Browne at Knoedler's.

George Elmer Browne, who held a successful exhibition of landscapes and coast scenes in New York two years ago, has shown this week at the Knoedler Gallery, No. 355 Fifth Avenue, 23 oils and one water-color, for the most part painted in the Grindelwald Valley, Switzerland, near Venice, and on the Brittany coast. The artist is a lover of large spaces, skies and masses. He paints broadly and strongly, has a true and deep color sense and sincere feeling for nature. Although decidedly influenced by his foreign training, he does not lack individuality and may be ranked among our best American landscape painters. His Salon picture of this year, the "Wain Team," has fine composition, a splendid sky and a convincing sense of largeness. There are delicious color and sentiment in his pictures of Chioggia, near Venice, while he has rendered the "massifs" of those great peaks, the Jungfrau and the Monch, as seen from Grindelwald and the Scheidegg, with much skill, truthfulness and picturesque sense. Altogether a good show by a good painter, of whom more will be heard.

IN THE DEALERS' GALLERIES.

Mr. D. J. Sulley of London, who has been in New York on his annual winter visit the past three weeks, will sail on the Lusitania on Wednesday next for London.

An exhibition of early English engravings in color will open at the Tooth Galleries, No. 590 Fifth Ave., on Wednesday next, Jan. 19.

The exhibition of primitives at the Ehrich galleries, No. 463 Fifth Ave., continues, but will close on Jan. 29. It will be advisable for all lovers of early art to visit this display as soon as possible. The exhibition has been much appreciated, and three of its most important numbers have been sold, while negotiations are in progress for several other of the more important examples. The canvases definitely sold are the Alt-dorfer, "Expulsion from Paradise"—a remarkable work, which ought to have gone to the Metropolitan, but has been secured by a well-known collector, and the two quaint and curious examples of Bartholomeus Bruyn, each depicting a "Saint with Donors." To the exhibition has been added a fascinating example of the little known Lancelot Blondeel, a "Madonna Enthroned," exquisitely delicate in handling, with marvelous detail in the painting of the vignettes in the border.

A large and characteristic example of the Dutch marine painter Mesdag is now on view at the Schaus Galleries, No. 415 Fifth Ave.

At the Blakeslee Galleries, No. 358 Fifth Ave., there has recently been received, among other important Old Masters, a large and superior composition group by Ribera, "Christ Bound." The canvas is perhaps the most important example of the old Spanish master ever imported—superb in composition and splendid in light effect and color. It contains no less than five figures and would find a fitting place on the walls of the Metropolitan Museum.

Portraits by Josef Koppay will be shown at the Knoedler Galleries, No. 355 Fifth Avenue, on Monday next, Jan. 17 to Jan. 27.

Recent oils by Claude Monet are soon to be shown at the Durand-Ruel Galleries, No. 5 West 36th St. An exhibition of Barbizons is being arranged to open in the near future.

Partridge and Company, of 4 King St., St. James, London, who have been for a short time at 523 Fifth Ave., are removing this week to new quarters at 741 Fifth Ave.

Mr. Partridge has just had an experience which has made him a warm believer in the New York detective force. Three weeks ago, three very valuable chairs were stolen from the pavement in front of 523 Fifth Ave., where they had been left for a moment by the drayman. Mr. Partridge put the matter at once in the hands of the police with the result that after having followed the chairs into twenty different places the detectives were successful in finding them on Monday last in the East Side slums. They were returned to Mr. Partridge without a scratch on them.

Following the present exhibition of Cornish coast scenes by Paul Dougherty at the Macbeth Galleries, No. 450 Fifth Avenue, will come one of landscapes by Ben Foster and figure studies by Miss Richardson, to open Jan. 20, and to remain through Feb. 7.

The last exhibition in the Montross Galleries at their present location, No. 372 Fifth Ave., will be that of paintings by Edouard J. Steichen, which will open on Jan. 17, to remain through Jan. 29. After that date the galleries will be removed to No. 550 Fifth Ave., between 45 and 46 Sts.

Some early French gothic sculptures have been recently received at the Kelikian Galleries, No. 275 Fifth Ave.

Recent portraits and figure works by Hubert Vos, who has been absent for two years in Europe, where he has painted in Holland and Paris, will be shown at the Brandus Galleries, No. 712 Fifth Avenue, Jan. 18-29, inclusive. A portrait of Miss Graham, from the brush of Mr. Vos, which is a typical example of his work in portraiture, is reproduced on the front page of this issue.

At the Canessa Galleries, No. 1 East 41 St., some exceedingly choice specimens of ancient Egyptian, Italian and Greek sculptures and some choice Eastern pottery have been arranged with much taste and skill. A reproduction of an exquisite early Egyptian bronze statuette of Isis appears in this issue. This statuette, 20 inches in height, is of remarkable workmanship and is most effective in expression.

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